## **List of Contributors**

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**Abe Yasurō** is currently a professor at Ryūkoku University and a visiting professor at Nagoya University Institute for Advanced Studies. Previously, he was the director of the Research Center on Human Cultural Heritage and Text Studies at Nagoya University. He specializes in medieval Japanese literature, with special focus on religious literature, artistic expression, and the performing arts. He has been engaged in archival research and analysis of medieval religious texts preserved at Buddhist temples as a way to understand the worldviews they present. Currently, he is working on the interrelation of rituals and iconography in proselytizing literature  $(sh\bar{o}d\bar{o})$ . His publications include *Chūsei Nihon no shūkyō tekusuto taikei* (The system of religious texts in medieval Japan, 2013), *Chūsei Nihon no sekaizō* (The worldview of medieval Japan, 2018), and *Chūsei Nihon no ōken shinwa* (Myths of kingship in medieval Japan, 2020).

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Lucia Dolce is Numata Professor in Japanese Buddhism and Chair of the Centre of Buddhist Studies at SOAS University of London. Her work combines archival research, philosophical analysis and fieldwork to explore hermeneutical and ritual practices of religion in Japan. She has published extensively, in English and in Japanese, on the Tendai, Nichiren and Tantric traditions of Buddhism, on the relation between Buddhism and Shinto and on ritual iconography.

Paul Groner received his Ph.D. in Buddhist Studies from Yale and spent most of his career at the University of Virginia. His initial research focused on the Japanese Tendai School from the Heian period. He has also written on the precepts and ordinations, which led to research on Eison, founder of the Shingon Ritsu sect, and the status of nuns in medieval Japan. In recent years, his interests have extended to the Tendai educational system during the Muromachi

Period and to the establishment of Japan's first public library at the Tendai temple, Kan'eiji. He is currently completing a collection of essays to be published in the Kuroda Studies in East Asian Buddhism. He is also working on a heavily annotated translation of Eison's *Chōmonshū*, a series of sermon fragments, together with Lori Meeks of the University of Southern California. Among his major works are *Saichō*: *The Establishment of the Japanese Tendai School* and *Ryōgen and Mount Hiei: Japanese Tendai in the Tenth Century*. He is also the translator of Hirakawa Akira's *The History of Indian Buddhism*, vol. 1.

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Susan Blakeley Klein is Professor of Japanese Literature and Culture, Director of Religious Studies, at the University of California, Irvine. Her research interests and publications include Japanese theater and dance; medieval commentaries; Japanese and Asian religions; New Historicism and feminist critical theory. Her books include an introduction to the Japanese postmodern dance form Butoh (Ankoku Butō: The Premodern and Postmodern Influences on the Dance of Utter Darkness); Allegories of Desire: The Esoteric Literary Commentaries of Medieval Japan on the development of a group of secret medieval literary commentaries influenced by esoteric Shingon Buddhism; and Dancing the Dharma: Religious and Political Allegory in Japanese Noh Theater. Her next project is on changing constructions of gender and subjectivity in Japanese literature and theater, using the historical development of premodern Japanese ghosts as a locus for analysis.

Adam C. Krug is an Associate Translator with 84,000: Translating the Words of the Buddha. His forthcoming monograph contains a study and translations of *The Seven Siddhi Texts* (*Grub pa sde bdun*), a corpus of texts composed by seven Indian mahāsiddhas that is widely recognized in Tibetan traditions as the earliest collection of Indian treatises on the tantric practices of the "Great Seal" or Mahāmudrā. Dr. Krug has also published on a number of other topics such as Buddhist medical demonology, Pakpa Lodrö Gyeltsen's earliest work on the "twin system" (*tshul gnyis*) of governance, and modern appropriations of Tibetan Buddhism in American pop culture.

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Fabio Rambelli (PhD in East Asian Studies, University of Venice and Oriental Institute of Naples, 1992) is a professor of Japanese religions and cultural history and International Shinto Foundation chair in Shinto Studies at the University of California, Santa Barbara. He is the author of Buddhist Materiality (2007), Buddhism and Iconoclasm in East Asia: A History (with Eric Reinders, 2012), A Buddhist Theory of Semiotics (2013), Zen Anarchism (2013), and editor or coeditor of Buddhas and Kami in Japan (with Mark Teeuwen, 2003), The Sea and the Sacred in Japan: Aspects of Maritime Religion (2018), Spirits and Animism in Contemporary Japan: The Invisible Empire (2019), Defining Shugendō: Critical Studies on Japanese Mountain Religion (with Andrea Castiglioni and Carina Roth, 2020), and the Bloomsbury Handbook of Japanese Religions (with Erica Baffelli and Andrea Castiglioni, 2021). He works at the intersection of philosophical discourses, material practices, and everyday life in premodern Japan. He also plays music; CDs with his formations include Yellow Flower (with Sofar Sonear, 2017) and Neo Archē (Fabio Rambelli and Rory Lindsay, 2020).

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